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KENDRICK, DIANE PRISCILLA. Sculpture in Porcelain and Pencil Drawings.
(1975)

Directed by: Peter Agostini and Dr. Joan Gregory. Pp. 3

This thesis contains a selection of porcelain sculpture and
pencil drawings.

SCULPTURE IN PORCELAIN AND PENCIL DRAWINGS

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APPROVED DATE

This thesis has been approved by the following committee of
the Faculty of the Graduate School at the University of North
Carolina at Greensboro.

by

DIANE PRISCILLA KENDRICK

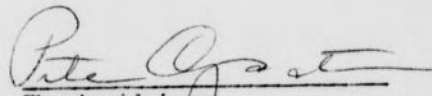
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A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
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Date of Approval of Committee

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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Dec 16 - 75
Date of Acceptance by Committee

CATALOGUE

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CATALOGUE

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Drawing has become a conscious consideration for me in the last two years. When I first approached the figure I wanted to become more skillful at using a pencil and to define the figure before me with an accurate line. As I drew I moved away from pure outer line or contour line toward light and dark tonal qualities that can define form.

At about the same time I began to look at tonal qualities in drawing I also began to model the figure in clay. Initially, manipulation of clay to represent a figure or gesture of a figure was a challenge. The problem of how to make a clay surface reflect light then became a concern.

Rodin, I discovered worked very consciously with this same problem of light reflection. Reviews of Rodin's work helped me to better understand the surface of form in clay and relationship to light.

How to treat a surface in clay? How to treat a surface in pencil? These were some of the questions I asked myself after selecting personal objects for studies.

The selection of the objects, blue jeans and bikini pants comes from a need both to see visually and to represent the object's relationship to no specific individuals. The objects are personal, social and psychological. Personal, because I wear them. Social because even though I wear these objects, friends wear these objects and people I do not know wear these objects. The fact that these objects are worn by a great many people in this culture reflects a type of social togetherness.

Psychologically no two people can view them in the same way but each finds his own reflection by either wearing them a certain way, taking them off a certain way, and leaving them a certain way.

The above and the personal need for comfort and warmth not to mention acceptance are all why I selected the objects. They appear to be somewhat intrinsically tied to me and many others at the same time.

I have frequently considered the clay pieces of Marilyn Levine for reference as well as the drawings of Ingres, Hans Holbein the Younger and Hans Holbein the Elder.

The drawings of blue jeans are done on Arches buff paper in H, HB and B pencils. Basically, I decided to do the blue jeans in pencil because of the tonal variation I could achieve. The need to explore folds and textures and in some ways to fully represent the blue jeans as I saw them led me to explore drawing techniques such as cross-hatching and rubbing the paper after marks were made to blend areas.

Other problems such as the spacial location of the object on paper and the form in relationship to the total picture plane has needed consideration as I continue to draw. The jeans in many ways invite my total concentration as I work and often the emphasis seems to shift from myself in relation to the object to the object itself.

From modeling the figure in clay I became interested in modeling objects in clay. First I modeled shoes and bathing suits in clay and then selected bikini pants. Porcelain clay was then used to represent this object because of its lightness of color. The technical problems of rolling out thin sheets of porcelain and then putting out patterns back together to create an object is a challenge.

One of my chief concerns in making the porcelain pieces has been to introduce a narrative approach to the object for the viewer by leaving the pants in a particular movement. The porcelain pieces are first bisque fired then stained with a coat of polymer for a sheen.